

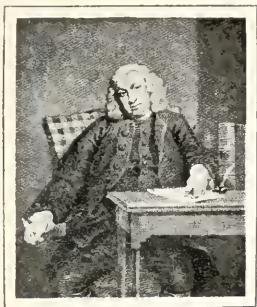
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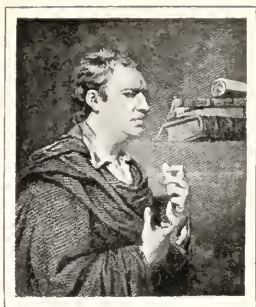
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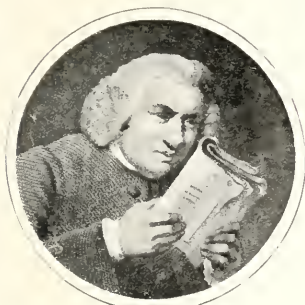
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REYNOLDS 1773



NOLLEKINS 1781.

REPRESENTATIVE TYPES OF
JOHNSON PORTRAITS.

188. CATALOGUE of an Exhibition, Samuel Johnson, Grolier Club, 1909; Collection of John Anderson, Jr., Great Masters. Large Paper, 1916; John Milton Facsimiles. London, 1908; Four Quarto Editions of Shakespeare (Sidney Lee). Stratford, 1908; and 5 others. 9 pieces, 8vo to folio, wrappers.



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CATALOGUE OF
AN EXHIBITION

COMMEMORATIVE OF THE
BICENTENARY OF THE BIRTH OF

Samuel Johnson

(1709-1909).



*Held at The Grolier Club, New York,
From November 11 until December 11,
1909.*

CATALOGUE OF AN EXHIBITION

COMMEMORATIVE OF THE
BICENTENARY OF THE BIRTH OF

Samuel Johnson

(1709-1909);

Consisting of

ORIGINAL EDITIONS OF HIS PUBLISHED
WORKS, SPECIAL PRESENTATION
COPIES, AND SEVERAL OF HIS
ORIGINAL MANUSCRIPTS;

Together with a large number of Engraved Portraits
after the pictures by Sir JOSHUA REYNOLDS, JAMES
BARRY, JOHN OPIE, FRANCESCO BARTOLOZZI, and others.

*Held at The Grolier Club, New York,
From November 11 until December 11,
1909.*



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Foreword

SAMUEL JOHNSON was born on September 18, 1709, in the town of Lichfield, and died in London on December 13, 1784. His active life covers a period between two great eras of English literature, for, when he first arrived in London in 1737, Pope and Swift, of the Augustan Age, were still living, and when he died, at the age of seventy-five, Wordsworth and Scott were boys in their early teens.

"The memory of other authors is kept alive by their works, but the memory of Johnson keeps many of his works alive," said Macaulay. With this thought in mind, it has been attempted to give to the present exhibition as personal a character as possible, calling attention by the catalogue to the principal events connecting or associated with Dr. Johnson's

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published works, which are shown here in chronological order. Johnson himself remarked to Boswell that what he loved best in literature was the biographical part. Happily his biographer has made not only his personality but the details of his life so familiar to his friends that they need no repetition, but it is hoped that they may gain a renewed interest if recalled while examining the original editions of the books with which they are associated.

The collection of first editions of Johnson's poetical and separate prose works is practically complete, the only important omissions being the *Letter to Chesterfield* and the *Conversation with King George III*, both published by Boswell in 1790 for purposes of copyright, probably in very small editions. The Committee takes pleasure in being able to show the only known copy of the *Prologue . . . spoken at the opening of Drury Lane Theatre* (No. 12), as well as the

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first collected edition of the *Poetical Works*, 1785 (No. 39), the rarity of which has been the subject of recent letters to the *Athenæum*. No attempt has been made to exhibit all of the numerous works to which Dr. Johnson contributed prefaces, dedications, etc., but a representative number of them is seen.

Some of the volumes gain additional interest through the author's presentation inscriptions to friends, and some are from his own library.

As always, the manuscripts seem to bring us very near to the writer. The letters to Mrs. Thrale and Samuel Richardson (Nos. 21 and 62a) contain many allusions to the illustrious circle of which Dr. Johnson was the center; the Prayer and his own New Testament (Nos. 62 and 57), with inserted pages in his handwriting, bring to mind the religious side of his nature, while the Dodd letters (No. 59) bear witness to his ready sympathy.

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The collection of engraved portraits numbers one hundred and seventy-five, and is probably the largest ever seen at one time. As Boswell remarked on the propriety of dedicating his life of Johnson to "Sir Joshua Reynolds, who was the intimate and beloved friend of that great man," so it is fitting that our familiarity with Dr. Johnson's features is largely through the portraits painted by his friend. Reproductions by many engravers of Reynolds's four great authentic types, as well as of the portraits by Barry, Opie, Trotter and Bartolozzi, the bust by Nollekens, and the statue in St. Paul's Cathedral, are seen here, besides various other types having greater or less claims to authenticity. It is regretted that no reproduction of the portrait by Miss Reynolds ("Johnson's grimly ghost") is shown, nor is the engraving by Finden of the miniature worn in a bracelet by Mrs. Johnson, but a print of much interest and apparent rarity

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is after a drawing by N. Gardiner (No. 201), slightly resembling the Bartolozzi type.

A word should be said of the typographical appearance of the printed works, which are in Caslon old-style type, bearing the names of the foremost printers of the day, but showing the same lack of care in presswork which characterizes most English books of that period, in striking contrast with the contemporaneous productions of the French press. Johnson's relations with his booksellers, whom he called "generous, liberal minded men," were in general most friendly. Among them were Robert Dodsley, Thomas Cadell, William Strahan, Charles Dilly, at whose hospitable table Boswell had seen "a greater number of literary men than at any other except that of Sir Joshua Reynolds," and Andrew Millar, called by Johnson the "Maecenas of the age."

The town of Lichfield, which John-

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son maintained was "the soberest, genteelest and best-spoken town in England," commemorated the two hundredth anniversary of the birth of its illustrious son by a celebration of several days' duration in September. The centenary of his death occurred in 1884, when memorial services were held at the Church of St. Clement Danes, which Dr. Johnson, in his lifetime, attended.

While most of the books, prints and manuscripts exhibited are owned by members of the Grolier Club, who, as always, have generously placed their collections at the disposal of the committee for purposes of exhibition, the committee is glad to acknowledge also the kindness of Yale University Library, Columbia University Library, Mr. H. E. Widener, Dr. A. S. W. Rosenbach and Mr. P. H. Rosenbach.

CATALOGUE



THE WORKS OF JOHNSON

- 1 A Voyage To Abyssinia. By Father Jerome Lobo, A Portuguese Jesuit. . . . With a Continuation of the History of Abyssinia . . . By Mr. Legend. From the French. *London: Printed for A. Bettesworth, and C. Hitch at the Red-Lyon in Paternoster-Row. MDCCXXXV.* Octavo. xii, 396 pages, 4 leaves.

First edition.

Translated by Johnson; his first published prose work, for which Mr. Warren, a bookseller of Birmingham, gave him five guineas. Though "London" appears on the title-page, it was printed at Birmingham.

This study of Abyssinia is supposed to have been the remote occasion of Johnson's writing *Rasselas*, nearly twenty-five years later.

- 2 London: A Poem, In Imitation of the Third Satire of Juvenal. [Quo-

tation] *London: Printed for R. Doddesley [sic], at Tully's Head in Pall-Mall. MDCCXXXVIII. Folio.* 19 pages.

First edition. Uncut copy, from the collection of Frederick Locker-Lampson.

London was published fourteen months after Johnson left Lichfield to try his fortunes in London, and was intended partly as an attack upon the ministry of Walpole. It appeared in May, 1738, on the same day as Pope's *Seventeen Hundred and Thirty-eight* (now known as *The Epilogue to the Satires*), and won Pope's hearty commendation. It was offered to Edward Cave, but finally published by Dodsley, who gave ten guineas for the copyright. Two editions appeared in the space of a week. (*The two are bound together in the present volume.*)

2a Another copy.

3 London . . . The Second Edition. *London: Printed for R. Dodsley . . . MDCCXXXVIII. Folio.* 19 pages.

Second edition. Uncut copy. (*Bound with No. 2.*)

- 4 London . . . The Fifth Edition.
London: Printed by E. Cave at St John's Gate, and sold by R. Dodsley in Pallmall, 1750. Price 1 s. Where may be had, Price 1 s. The Vanity of Human Wishes . . . by the same Author. Quarto. 23 pages.

Fifth edition. On the inside front cover is the presentation inscription:

“Ex dono Authoris
 Anna Williams.”

This Miss Williams was the daughter of a Welsh physician. She came to London to be cured of a disease of the eyes; but the operation failed and she became a member of Johnson's household. According to Macaulay, Miss Williams's recommendations to Dr. Johnson were her blindness and her poverty; but Boswell, who disliked her for her “peevishness,” admits that she was a woman of more than ordinary talents. To Mrs. Montagu, Johnson wrote of Miss Williams: “Thirty years and more she has been my companion, and her death has left me very desolate.” At Johnson's suggestion, David Garrick gave a benefit performance for her; and she received a small annuity from Mrs. Montagu.

- 5 Marmor Norfolciense: Or An Essay On An Ancient Prophetical Inscription, In Monkish Rhyme, Lately Discover'd near Lynn in Norfolk. By Probus Britannicus. [Printer's ornament] *London: Printed for J. Brett at the Golden-Ball, opposite St. Clement's Church in the Strand. MDCCXXXIX.* Octavo. 55 pages.

First edition. Uncut copy.

A satire against the Hanoverian dynasty, described by Pope as "very Humorous"; reprinted by a political adversary to annoy the author after he had accepted a pension from the king. The pension, however, was not political, but was specially stated to have been conferred for Dr. Johnson's services to literature. "It is true," said he, "I cannot now curse the House of Hanover, nor would it be decent for me to drink King James's health, in the wine that King George gives me the money to pay for. But, sir, I think that the pleasure of cursing the House of Hanover, and drinking King James's health, are amply compensated for by three hundred pounds a year."

- 6 Catalogus Bibliothecae Harleianae

. . . *Londini: Apud Thomam Osborne. MDCCXLIII[-V]*. Five volumes. Octavo.

First edition.

"In 1742 Johnson was employed by Thomas Osborne, a bookseller, to catalogue the library of Edward Harley, second Earl of Oxford. Osborne, treating Johnson with insolence, was knocked down for his pains . . . A folio Septuagint of 1594 was shown at a bookseller's shop in 1812 as the weapon with which the deed was performed."

The library was brought together by Robert Harley, first Earl of Oxford, the greatest collector of his time, and augmented by his son, the second Earl. On his death it fell to his daughter, who sold the printed books to Thomas Osborne for about £13,000. The manuscripts were purchased by Parliament and placed in the British Museum. Johnson's *Account of the Harleian Library* (pp. 1-8) begins with an apology for soliciting subscriptions for a catalogue of books exposed to sale, and ends with a plea to Englishmen to prevent their sale into a foreign country. Johnson's preface to the catalogue is in the third volume. William Oldys, who edited the *Harleian Miscellany*, for which Johnson wrote a preface, was also employed on the catalogue.

- 7 An Account Of The Life Of Mr Richard Savage, Son of the Earl Rivers. [Printer's ornament] *London: Printed for J. Roberts in Warwick-Lane. M.DCC.XLIV. Octavo.* Two leaves, 180 pages, one leaf.

First edition.

The eccentric Savage, with whom Dr. Johnson had a strange friendship, died in August, 1743, and Johnson's description of his life appeared in February of the following year. According to Boswell, the book was composed with great rapidity, forty-eight octavo pages being written at a sitting. It is in part autobiographical, as Johnson shared with Savage many of the miseries which he described.

The last leaf contains an announcement of the publication "in a few days" of the *Life of Barretier*. Other editions appeared in 1748, 1767, and 1769.

- 8 An Account Of The Life Of John Philip Barretier, Who was Master of Five Languages at the Age of Nine Years. Compiled from his Father's Letters, &c. [Printer's ornament] *London: Printed for J. Roberts in Warwick lane. 1744. [Price Six-*

pence.] Octavo. One leaf, 28 pages.

First separate edition.

One of Johnson's early contributions to the *Gentleman's Magazine*, where it appeared in 1740-42. About 1838, he was engaged by Edward Cave, its editor, as a regular contributor to the *Gentleman's Magazine*, which for many years was his chief source of employment.

- 9 Boulter's Monument. A Panegyrical Poem, Sacred to the Memory Of . . . Dr. Hugh Boulter; Late Lord Archbishop of Ardmagh, and Primate of All Ireland. [Quotation] *London: Printed by S. Richardson . . . M DCC XLV.* Octavo. One leaf, 168 pages.

First edition.

By Dr. Samuel Madden; revised by Johnson, who quoted it in his *Dictionary*. It ends with the line: "DO GOOD like BOULTER."

- 10 Miscellaneous Observations on the Tragedy of Macbeth: With Remarks on Sir T. H's Edition of Shakespear, To which is affix'd, Proposals for a

New Edition of Shakeshear[sic] with a Specimen. *London: Printed for E. Cave, at St John's Gate, and Sold by J. Roberts in Warwick-lane. Price 1 s. M.DCC.XLV. Duodecimo.* Three leaves, 61, 2 pages.

First edition.

Sir Thomas Hanmer's edition of Shakespeare had appeared in 1744. Johnson's *Proposals* were not actually published until 1756.

- ‘ 11 The Plan Of A Dictionary Of The English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield; One of His Majesty's Principal Secretaries of State. *London: Printed for J. and P. Knapton, T. Longman and T. Shewell, C. Hitch, A. Millar, and R. Dodsley. MDCCXLVII. Quarto.* One leaf, 34 pages.

First edition. Large-paper copy, with page 1 in the first state, before Lord Chesterfield's name was printed in.

Dodsley, Millar, the Longmans, and other

booksellers who undertook the enterprise of the *Dictionary* agreed to pay £1575 for the copyright, the amount including the entire preparation for the press. Johnson employed six amanuenses for the work, whom he paid from 23s. to £2 2s. per week. Although the *Plan* appeared in 1747, the laborious task was not finished until 1755 (see No. 20). Of the *Plan* it has been said: "Nothing could be more clear or scholarlike than the principles which he had laid down for carrying out his scheme, and he frequently illustrated his meaning, and showed the necessity of such a work, by passages from the best-known authors."

An octavo edition was published in the following year.

11a Another copy. Page 1 completed.

12 Prologue And Epilogue Spoken At The Opening Of The Theatre in Drury-Lane 1747. *London: Printed by E. Cave at St John's Gate; sold by M. Cooper in Pater-Noster-Row, and R. Dodsley in Pall-Mall. M,DCC,XLVII.* Quarto. 12 pages.

First edition. The only known copy.

Garrick and Lacy had jointly purchased the patent of Drury Lane Theatre, and it was opened on September 15, in honor of which occasion a special Prologue by Johnson and Epilogue by Garrick were prepared. Garrick spoke the Prologue, and Mrs. Woffington the Epilogue. In October, Edward Cave announced in the *General Advertiser* and *Gentleman's Magazine* the issue at sixpence of the *Prologue and Epilogue* in pamphlet form, but a copy was not known to exist until the owner of the present one discovered it in a volume of pamphlets labeled *Miscellaneous Poetry*, which he had purchased.

"Garrick, criticizing Johnson's line on Shakespeare—

'And panting time toiled after him in vain'
Johnson called him a prosaical rogue, and said: 'The next time I write, I 'll make both time and space pant.'"

- ▲ 13 Samuel Johnson's Prologue Spoken at The Opening Of The Theatre In Drury-Lane In 1747 With Garrick's Epilogue A Facsimile of the hitherto undiscovered first edition With Preface By Austin Dobson And Introduction And Notes By A. S. W. Rosenbach *New York Dodd, Mead*

And Company MCMII. Folio.
xxiv, 12 pages.

One of thirty copies on Japan paper, in facsimile of the first edition.

- 114 *Irene: A Tragedy. As it is Acted at the Theatre Royal In Drury-Lane. By Mr. Samuel Johnson. [Printer's ornament] London: Printed for R. Dodsley at Tully's-head Pall-mall and sold by M. Cooper in Pater-noster-Row. MDCCXLIX. Octavo.* Four leaves, 86 pages.

First edition. Uncut copy.

Three acts of *Irene* were written at Edial Hall, and when his school there collapsed and he set out for London with David Garrick, his former pupil, Johnson's only fixed plan was to get his play produced upon the stage. It was offered to Fleetwood, the patentee of Drury Lane, but was declined to Johnson's great mortification, and did not make its appearance upon the stage until produced under the title of *Mahomet and Irene*, on February 6, 1749, by Garrick, then manager of the Drury Lane Theatre. Garrick played Demetrius, and gave the part of Mahomet to the celebrated Mr. Barry to ensure his inter-

est in the performance. Mrs. Pritchard and Mrs. Cibber played the parts of Irene and Aspasia, and Johnson himself appeared in a side-box in a scarlet waistcoat and gold-laced hat. Although the play was felt to be a failure, and was produced for only nine nights, Johnson received, for the three author's nights and copyright, nearly three hundred pounds, which was more than any of his other writings had brought him. The humorous epilogue was written by Sir William Yonge, secretary-at-war under Walpole.

A second edition of *Irene* appeared in 1754, and others in 1781 and 1796 (*Bell's British Theatre*, vol. 25).

- ° 15 Another issue of the first edition, with the half-title differently set up, and an additional leaf with list of "Books printed for R. Dodsley."
- ° 16 *Irene . . . Dublin: Printed by S. Powell, For G. and A. Ewing . . . Booksellers. MDCCXLIX. Duodecimo. 71 pages.*

The pirated Irish edition. From the collections of Col. F. R. C. Grant and Frederick Locker-Lampson.

- 17 The Vanity of Human Wishes. The Tenth Satire of Juvenal, Imitated By Samuel Johnson. [Printer's ornament] *London: Printed for R. Dodsley at Tully's Head in Pall-Mall, and Sold by M. Cooper in Pater-noster Row. M.DCC.XLIX.* Quarto. 28 pages.

First edition. Uncut copy.

The finest of Dr. Johnson's poems, profoundly admired by Byron and Sir Walter Scott. It was written at Hampstead, where Dr. and Mrs. Johnson passed a part of the summer of 1748 on account of the latter's failing health. It is said that Johnson composed seventy lines in one day before writing them down. He received only fifteen guineas for the copyright, but in this and subsequent agreements he reserved a right to print one edition for himself.

17a Another copy.

- 18 The Rambler. [Quotation, Printer's ornament] *London: Printed for J. Payne, and J. Bouquet, in Pater-noster-row, M.DCC.LI.* Two volumes. Folio.

First edition, as published in parts, from Tuesday, March 20, 1749–50, to Saturday, March 17 (14?), 1752.

During the thirty-five years intervening between the last number of the *Spectator* and the first of the *Rambler*, various attempts had been made to rival Addison—the *Lay Monastery*, the *Censor*, the *Freethinker*, the *Plain Dealer*, the *Champion*, and others,—but none of them obtained a permanent place in literature. From the first the *Rambler* was enthusiastically admired by Richardson and other eminent men, though coldly received by the public at large. The sale amounted to less than five hundred copies at twopence a number, but when the numbers were collected and reprinted they became popular, and ten editions (1250 copies each) were published in London alone during the author's lifetime. The only numbers which Johnson did not write are 10, 30, 97 (by Samuel Richardson), 44, and 100. While the last *Rambler* (No. 208) was being written Mrs. Johnson was very ill, and three days after its publication she died, a loss which Johnson felt most keenly.

- ▲ 19 The Rambler . . . London: Printed for J. Payne, at Pope's Head . . .

M.DCC.LII. Six volumes. Duodecimo.

First collected edition. Uncut copy.

- 20 A Dictionary Of The English Language: In Which The Words are deduced from their Originals, And Illustrated in their Different Significations By Examples from the best Writers. To Which Are Prefixed, A History of the Language, And An English Grammar. By Samuel Johnson, A. M. In Two Volumes . . . [Quotation] *London, Printed by W. Strahan, For J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley. MDCCLV.* Two volumes. Folio.

First edition.

The *Dictionary* appeared on April 15, 1755, after eight years of enormous labor (see also *Plan of a Dictionary*, 1747, No. 11). It was sold at £4 4s. for the two bound folio volumes. In February of the same year John-

son had received the degree of M.A. from Oxford University, and it was thought desirable that these letters appear on the title-page of the *Dictionary*, which at once took its place as a standard authority and went rapidly through several editions. An abridgment by Johnson appeared in 1756. The *Plan of a Dictionary* had been dedicated to Lord Chesterfield, who wished to appear also as the patron of the *Dictionary*, and to that object wrote two papers in the *World* recommending the work. But Johnson was too indignant at Chesterfield's previous neglect to accede to this desire, and wrote the Earl that dignified letter on the subject, which is one of the finest productions of his pen, styled by Carlyle "the far-famed blast of doom, proclaiming . . . to the listening world that patronage should be no more." The most obvious defect of the *Dictionary* is said to be in its derivations, while the illustration of the uses of words is its most valuable feature. Johnson read through the books which he considered authorities, marking the words which he intended to use as illustrations. The sentences containing these words were then copied on slips by his clerks, and pasted into an interleaved copy of Nathan Bailey's *Dictionary*, definitions and etymologies being added from other authorities. The work was done in a house in Gough Square, which Car-

lyle visited and described. Although it increased his reputation, the success of the *Dictionary* did not relieve Johnson's poverty, as the £1575 which the booksellers agreed to pay had been advanced and spent before the work was completed. During the following year he was rescued from the debtors' prison by his friend, Samuel Richardson.

- 21 Another copy, uncut. From Mrs. Thrale's collection, with an autograph letter of three pages from Johnson to Mrs. Thrale inserted.

The letter is dated *October 24, 1778*, and appears as No. 193 of Mrs. Thrale's edition of Johnson's *Letters*, beginning, "Dearest Lady," and ending, "I have known Worthington long, and to die is dreadful. I believe he was a very good man. I am, &c. Sam: Johnson."

- 22 *Christian Morals: By Sir Thomas Browne . . . The Second Edition. With A Life Of The Author, By Samuel Johnson; And Explanatory Notes. London: Printed by Richard Hett, For J. Payne, at Pope's Head, in Pater-Noster Row. M DCC LVI.*

Duodecimo. Two leaves, lxi, 136 pages.

Second edition of *Christian Morals*; first edition of the *Life*.

The first edition of *Christian Morals* appeared in 1716, thirty-four years after the death of the author.

- * 23 The Prince Of Abissinia. A Tale. In Two Volumes . . . London: Printed for R. and J. Dodsley, in Pall-Mall; and W. Johnston, in Ludgate-Street. M DCC LIX. Two volumes. Octavo.

First edition.

The Prince of Abissinia, better known as *Rasselas*, appeared early in April, 1759, within a few days of Voltaire's *Candide*, to which it is sometimes likened. Johnson received £100 for the copyright, and £25 in addition on the appearance of the second edition in the same year. It was written in the evenings of one week to meet the expenses of his mother's last illness and funeral. She died in Lichfield, at the age of ninety, and was deeply mourned by her son. His lines in *The Vanity of Human Wishes* descriptive of a placid old age—

“An age that melts with unperceiv’d decay,
And glides in modest innocence away”—
are thought to refer to his mother, who was
then in her eightieth year.

It reached a fifth edition in 1775, and
has been translated into French, German,
Italian, Dutch, Bengalee, Hungarian, Polish,
modern Greek, and Spanish. A facsimile re-
print of the first edition was published in
1884.

- 24 The Prince Of Abissinia . . . The
Second Edition. *London: Printed for*
R. and J. Dodsley . . . M DCC LIX.
Two volumes. Duodecimo.

Second edition. On the fly-leaf is
Dr. Johnson’s autograph inscription:

“To Mrs. Percy
from the Authour
Sam: Johnson.”

Mrs. Percy was the wife of Bishop Percy,
the antiquarian, an early friend of Johnson.
Bishop Percy has recorded that, as a boy,
Johnson was immoderately fond of reading
romances of chivalry, a fondness which he re-
tained through life, attributing partly “to
these extravagant fictions that unsettled turn
of mind which prevented his ever fixing in
any profession.”

- 25 Two Satires. By Samuel Johnson, A. M. [Printer's ornament] *Oxford, At the Clarendon Printing House, M.DCC.LIX.* Octavo. 35 pages.

The satires are *London* and *The Vanity of Human Wishes*. The text of this Oxford edition, which is revised, was used in the edition of Johnson's *Poems* of 1785.

- 26 The Idler. In Two Volumes. [Quotations] . . . *London, Printed for J. Newbery, at the Bible and Sun in St. Paul's Church Yard. MDCCLXI.* Two volumes. Duodecimo.

First collected edition.

Macaulay says that the *Idler* may be described as the second part of the *Rambler*, somewhat livelier and somewhat weaker than the first part. The first number appeared on April 15, 1758, in Newbery's *Universal Chronicle*, and the last on April 5, 1760. Twelve of the 103 numbers were contributed by friends. The character of Jack Whirler has been identified with John Newbery, the bookseller, and the writer pictured himself under the name of Sober. The forty-first number describes the death of Johnson's

mother. Johnson's two thirds of the profits of the sale of this first collected edition amounted to £84 2s. 4d. Other editions appeared in 1795 and 1799.

- 27 An Enquiry Into The Nature and Origin Of Literary Property. [Printer's ornament] *London: Printed for William Flexney, near Gray's-Inn-Gate, Holborn. M.DCC.LXII. Octavo. One leaf, 39 pages.*

First edition.

This has been ascribed to Johnson, and also to Bishop Warburton.

- 28 Mr. Johnson's Preface To his Edition of Shakespear's Plays. [Printer's ornament] *London: Printed for J. and R. Tonson, H. Woodfall, J. Rivington, R. Baldwin, L. Hawes, Clark and Collins, T. Longman, W. Johnston, T. Caslon, C. Corbet, T. Lownds, and the Executors of B. Dodd. M,DCC,LXV. Octavo. lxxii pages.*

First edition. Bound by Francis Bedford.

Although described by him as in the press in 1757, Johnson's edition of Shakespeare was not brought out until October, 1765. A sneering allusion to the subscriptions which he had received and spent is supposed to have hastened its appearance, though only after repeated exhortations from Reynolds and his other friends, and fervent prayers and struggles on Johnson's part against his constitutional indolence and dislike of application. John Nichols says that he received £375 for the first edition (in eight volumes), and £100 for the second. The *Preface* sold at one shilling per copy.

The period between the final number of the *Idler* and the publication of the Shakespeare was an interesting one in Johnson's life, though productive of little literary work. In 1762 he received his pension from George III, which not only enabled him to live independently and enter into a social life which he thoroughly enjoyed, but made it possible for him to relieve the want and distress of others, the sight of which always so aroused his sympathy. Henceforward his "intellectual activity found its chief outlet in conversation." In 1763 he was introduced to Boswell, and the following year saw the foundation of "The Club," the original nine members of which were Reynolds, Johnson, Edmund Burke, Dr. Nugent, Langton, Goldsmith, Chamier, Beau-

clerc, and Sir John Hawkins. It began by a weekly supper in the Turk's Head, Gerrard Square, Soho, where it was held till 1783. Garrick and Boswell were not elected until 1773, and Charles James Fox a year later. In 1765 Johnson received the degree of LL.D. from Dublin, but it was not conferred upon him by Oxford until ten years later. His friendship with Mr. and Mrs. Thrale was begun early in 1765, and he soon became almost a member of their family, rooms being set aside for his use in their town houses and their country home at Streatham.

- 29 The Good Natur'd Man: A Comedy. As Performed at the Theatre-Royal In Covent-Garden. By Mr. Goldsmith. *London: Printed for W. Griffin, in Catharine-Street, Strand. M DCC LXVIII.* Quarto. vi pages, one leaf, 74 pages, one leaf.

First edition.

The recto of the leaf following page 6 contains the *Prologue*. *Written by Dr. Johnson: Spoken by Mr. Bensley.*

The play was produced on January 29, 1768, and was not an entire success. It is said that, when left alone at the Club with Johnson after the play, Goldsmith burst into

tears and swore that he would never write again.

- 30 The False Alarm. [Printer's ornament] *London: Printed for T. Cadell in the Strand. MDCCLXX. Octavo. One leaf, 53 pages.*

First edition.

The first of Johnson's political pamphlets, written at the request of the ministry, but expressing his own settled convictions (*see also Nos. 31-35*). *The False Alarm* deals with the expulsion of John Wilkes from the House of Commons. Three editions are said to have appeared in two months.

- 31 Thoughts On The Late Transactions Respecting Falkland's Islands. [Printer's ornament] *London: Printed for T. Cadell, in the Strand. MDCCLXXI. Octavo. One leaf, 74 pages.*

First edition.

This, the second of Johnson's political pamphlets, was written in answer to a letter of Junius of January 30, 1770, and contains a description of the miseries of war, which Bos-

well calls "one of the finest pieces of eloquence in the English language." The first edition contains a sneer at George Grenville, which caused its suppression by Lord North after some copies had been sold.

- 32 The Patriot. Addressed to the Electors of Great Britain. [Quotation from Milton] The Second Edition. *London: Printed for T. Cadell, in the Strand. MDCCLXXIV. [Price 6 d.]* Octavo. One leaf, 33 pages.
Second edition.

Written on behalf of Mr. Thrale, then candidate for Southwark at the general election.
The first edition also appeared in 1774.

- 33 Taxation no Tyranny; An Answer To The Resolutions And Address Of The American Congress. [Printer's ornament] *London: Printed for T. Cadell, In The Strand. MDCCLXXV.* Octavo. One leaf, 91 pages.
First edition.

Ridiculing the American colonists for resisting the will of the mother country, whose supreme power the author asserts. Boswell

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quotes, from proof-leaves in his possession, passages which were struck out by Johnson or his revisers. Even the biographer confesses himself constrained to admit that his opinion of this pamphlet was unfavorable, "though congenial with the sentiments of numbers at that time."

A fourth edition appeared the same year.

- 34 Political Tracts. Containing, The False Alarm. Falkland's Islands. The Patriot; and, Taxation No Tyranny. [Quotation] *London: Printed for W. Strahan; and T. Cadell in the Strand. MDCCLXXVI.* Octavo. Two leaves, 264 pages.

First collected edition.

The half-title of *The False Alarm* precedes the general title-page.

- 35 Another copy. From the Auchinleck collection; on the inside cover is Dr. Johnson's autograph inscription: "From the Author to Mr. Boswell."
- 36 A Journey To The Western Islands Of Scotland. [Printer's ornament]

London: Printed for W. Strahan; and T. Cadell in the Strand, MDCCLXXV. One leaf, 384 pages, one leaf.

First edition, containing matter suppressed in later editions. Uncut copy, bound by Francis Bedford.

Johnson had long been interested in the Hebrides, and was persuaded to make the journey there by Boswell, who offered to accompany him. They left Edinburgh on August 18, 1773, and encountered some hardships and even dangers during an absence of two months. Although it was the chief subject of conversation in literary circles at the time of its appearance, the book is of less interest to-day than Boswell's lively account of the same journey, with its graphic descriptions of Johnson himself upon his travels (*see No. 48*). An Irish edition also appeared in 1775, and other editions in 1791, 1792, and 1898.

- ✓37 *The Lives Of The Most Eminent English Poets; With Critical Observations On Their Works.* By Samuel Johnson. In Four Volumes . . . *London: Printed For C. Bathurst, J. Buckland, W. Strahan, J. Riving-*

ton and Sons . . . M DCC LXXXI.

Four volumes. Octavo. Portrait.

First separate edition.

First published under the title of *Prefaces* in 1779–81 as a portion of a series of works of the English poets in 68 volumes. When the agreement for these prefaces was made with the booksellers, they asked Johnson to name his price, which he set at two hundred guineas, though £200 was afterwards added. The choice of the poets was made by the booksellers, though Blackmore, Watts, Pomfret, and Yalden were added on Johnson's advice. The volumes include a reprint of the life of Savage, and a life of Young by Sir Herbert Croft. The *Lives* constituted Johnson's last great literary work. He died three years after their completion.

The portrait is by T. Trotter, after the Reynolds (1773) painting.

- 38 The Life Of The Rev. Isaac Watts, D.D. By Samuel Johnson, L.L.D. With Notes. Containing Animadversions And Additions. To Which Are Subjoined, A distinguishing Feature of the Doctor's Character, omitted by his Biographers; An authentic Ac-

count of his last Sentiments on the Trinity; and A Copy Of A Manuscript of his never before published. [Quotation] *London: Printed For J. F. And C. Rivington . . . And J. Buckland . . . MDCCLXXXV.* Octavo. Eight leaves, 128 pages.

First separate edition. Uncut copy.

The *Life* (pp. 2-29) is extracted from the *Lives of the Poets*. Johnson stated that the poems of Watts were inserted in the collection to which the *Lives* formed prefaces by his recommendation.

- 39 The Poetical Works Of Samuel Johnson, LL.D. Now First Collected In One Volume. G K [in cypher] *London. Printed For The Editor, And Sold By G. Kearsley, No. 46, Fleet Street, 1785. [Price Two Shillings And Six Pence.]* Octavo. viii, 196 pages.

First collected edition.

Attention has been lately drawn, through contributions to the *Athenæum*, to the extreme rarity of this volume; and its contents, as well as those of the 1805 edition, are given

in the numbers of that periodical for September 11 and 18, 1909.

Another edition, styled "A new edition," appeared the same year (1785), with the following imprint: *London Printed for W. Osborne and T. Griffin in St. Paul's Church-yard; and J. Mosley, Gainsborough 1785.*

- 40 The Poetical Works of Samuel Johnson, collated with the best editions: By Thomas Park, Esq. F.S.A, *London Printed at the Stanhope Press, by Charles Whittingham . . . For John Sharpe . . . 1805.* Octavo. 89 pages.

The list of contents is more extended in this edition, but *Irene* is omitted.

- 41 Prayers And Meditations, Composed By Samuel Johnson, LL.D. And Published From His Manuscripts, By George Strahan, A.M. . . . *London: Printed For T. Cadell, In The Strand. MDCCLXXXV.* Octavo, xvi, 227, [1] pages.

First edition.

In his preface Mr. Strahan states that Dr.

SAMUEL JOHNSON

Johnson had for many years observed certain days (New Year's Day, Good Friday, Easter, the anniversary of his wife's death and his own birthday) with religious solemnity, on which it was his custom to compose suitable prayers and meditations, committing them to writing without any view to their publication. The summer before his death, being urged by Dr. Adams, Master of Pembroke College, to publish them, he consented, but his failing health prevented his carrying out his intention, and he entrusted the task to George Strahan. "That the authenticity of this work," says the publisher, "may never be called in question, the original manuscript will be deposited in the library of Pembroke College in Oxford. Dr. Bray's associates are to receive the profits of the First Edition, by the Author's appointment; and any further advantages that accrue, will be distributed among his relations."

The last page contains an announcement of the "speedy" publication of a complete edition of the *Works of Samuel Johnson, LL.D.* This appeared in 1787-89, edited by Hawkins.

A second edition of the *Prayers and Meditations* was issued in 1785.

42 Debates In Parliament. By Samuel Johnson, LL.D. In Two volumes . . .

London: Printed for John Stockdale . . . M,DCC,LXXXVII. Two volumes. Octavo.

First collected edition. Uncut copy.

The debates by Johnson were first published in the *Gentleman's Magazine* from July, 1741, to March, 1744. His "employment upon the parliamentary debates began about 1738, when they were given, with fictitious names, as debates in the 'Senate of Lilliput.' They were written by William Guthrie, and only corrected by Johnson at this period."

- 43 Letters To And From The Late Samuel Johnson, LL.D. To Which Are Added Some Poems Never Before Printed. Published From The Original MSS. In Her Possession, By Hester Lynch Piozzi. In Two Volumes . . . *London: Printed for A. Strahan; and T. Cadell, in the Strand. M DCC LXXXVIII.* Two volumes. Octavo.

First edition.

A large proportion of the letters are from Dr. Johnson to Mrs. Thrale, and cover a

period from August 13, 1765 (six months after their first meeting), to July 8, 1784, when he expresses his grief at her marriage to Mr. Piozzi, and his gratitude for "that kindness which soothed twenty years of a life radically wretched."

The Poems are *Verses addressed to Dr. Lawrence* and *Translations from Boethius*, in some of which he was assisted by Mrs. Thrale.

The last of the letters is addressed to Mr. Sastres from Lichfield, November 1, 1784. Two weeks later Dr. Johnson returned to London, where he died peacefully and without pain on December 13, in his seventy-sixth year.

- 44 A Sermon, Written By The Late Samuel Johnson, L.L.D. For The Funeral Of His Wife. Published By The Rev. Samuel Hayes, A.M. . . . *London: Printed for T. Cadell, in the Strand. MDCCLXXXVIII.* Octavo. Three leaves, 18 pages.

First edition.

Mrs. Johnson was the widow of Henry Porter, a mercer of Birmingham. Her marriage to Johnson took place on July 9, 1735, and, although twenty years her junior, his

affection for her was deep and lasting. She died on March 17, 1752. Although written by Johnson to be delivered at her funeral by Dr. Taylor, the sermon was not preached, and did not appear in print until four years after the writer's death. The editor's note states that the sermon came into his hands on the death of Dr. Taylor.

The verso of leaf 3 contains Cadell's advertisement of Mrs. Piozzi's edition of Dr. Johnson's *Letters*, and the fourth edition of her *Anecdotes*.

- 45 An Account Of The Life Of Dr. Samuel Johnson, From His Birth To His Eleventh Year, Written By Himself. To Which Are Added, Original Letters To Dr. Samuel Johnson, By Miss Hill Boothby: From the MSS. preserved by the Doctor. *London: Printed For Richard Phillips . . . 1805. Duodecimo. viii, [9]—144 pages.*

First edition, with memorandum in Johnson's handwriting inserted.

Miss Hill Boothby was for many years Dr. Johnson's friend. The *Account* is thought to be authentic.

- 46 A Collection Of Epitaphs And Monumental Inscriptions . . . To which is prefixed, An Essay On Epitaphs. By Dr. Johnson. Two volumes . . . *London: Printed For Lackington, Allen, & Co . . . 1806.* Two Volumes. Octavo.

First edition. Large-paper copy.

Johnson's essay was written in 1740, when he also wrote the very beautiful *Epitaph on Phillips, a Musician*.

- 47 The Works Of Samuel Johnson. Literary Club Edition. *Pafraets Book Company, Troy, New York. [1903]* Sixteen volumes. Octavo.

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- 48 BOSWELL, James. The Journal Of A Tour To The Hebrides, With Samuel Johnson, LL.D. By James Boswell, Esq. Containing Some Poetical Pieces by Dr. Johnson . . . A Series of his Conversation . . . With An Authentic Account Of The Distresses and Escape of the Grandson of King James II. in the Year 1746 . . . *London: Printed By Henry Baldwin, For Charles Dilly, In The Poultry. MDCCLXXXV.* Octavo. vii, [1], 524 pages, one leaf.

First edition.

A second edition appeared during the same year, and a third in 1786. (*See also No. 36.*)

- 49 ————The Life Of Samuel Johnson, LL.D. Comprehending An Account Of His Studies And Numerous Works, In Chronological Order; A Series Of His Epistolary Correspondence And Conversations With Many Emi-

nent Persons; And Various Original Pieces Of His Composition, Never Before Published. The Whole Exhibiting A View of Literature And Literary Men In Great-Britain, For Near Half A Century, During Which He Flourished. In Two Volumes. By James Boswell, Esq. [Quotation] . . . *London : Printed By Henry Baldwin, For Charles Dilly, In The Poultry. M DCC XCI.* Two volumes. Quarto. Portrait, two plates of facsimile.

First edition. Uncut copy, from the collection of R. T. Hamilton-Bruce.

Besides writing his description of the tour to the Hebrides, Boswell had already edited, in 1790, Johnson's *Letter to the Earl of Chesterfield*, and *A Conversation between His Most Sacred Majesty George III and Samuel Johnson*. He spent an immense amount of time and labor upon the *Life*, and even then confessed that he was in bad spirits, fearing that the public might be disappointed. The work appeared in May, 1791, and was sold at two guineas. Before the end of August, 1200 of the 1700 copies were disposed of, and within the year the whole edition was ex-

hausted. A second edition, with eight additional sheets, was issued in July, 1793.

The portrait which forms the frontispiece of the first volume is engraved by James Heath, after Sir Joshua Reynold's portrait of 1756, owned by Boswell. The facsimiles of Dr. Johnson's handwriting and a *Round Robin addressed to Samuel Johnson* are engraved by H. Shepherd.

- 50 ——— The Life Of Samuel Johnson, LL.D . . . In Three volumes. The Second Edition, Revised And Augmented. By James Boswell, Esq . . . *London: Printed by Henry Baldwin, For Charles Dilly, In The Poultry. M DCC XCIII.* Three volumes. Octavo. Portrait.

Second edition. On the fly-leaf is Boswell's autograph inscription:

“To Mrs. Williams

Badshot Place

from her much obliged

humble servant

The Author.”

The portrait in this edition is engraved by Baker.

- 51 ——— The Principal Corrections And Additions To The First Edition Of Mr. Boswell's Life Of Dr. Johnson. *London: Printed By Henry Baldwin, For Charles Dilly In The Poultry. M DCC XCIII.* Quarto. One leaf, 42 pages.

First edition.

This is sometimes found bound up with the second edition, 1793. Pages 38-42 contain *A Chronological Catalogue of the Prose Works of Samuel Johnson, LL.D.*

- 52 A Catalogue Of The Valuable Library of Books, Of the late learned Samuel Johnson, Esq; LL.D. Deceased; Which will be Sold by Auction, (By Order of the executors) By Mr. Christie, At his Great Room in Pall Mall, On Wednesday, February 16, 1785, And Three Following Days . . . *Catalogues may be had as above.* Octavo. 28 pages.

One of 150 copies, in facsimile of the original catalogue, reprinted for the meeting of the Johnson Club at Oxford, June 11, 1892.

- 53 Dr. Johnson's Table Talk: Or, Conversations Of The Late Samuel Johnson, L.L.D. On A Variety Of Useful And Entertaining Subjects . . . *London: Printed for G. G. J. and J. Robinson, Pater-Noster Row, 1785.* Octavo. viii, 198 pages.

- 54 PIOZZI, Hester Lynch [Thrale]. Anecdotes Of The Late Samuel Johnson, LL.D. During The Last Twenty Years Of His Life. By Hester Lynch Piozzi. *London: Printed for T. Cadell In The Strand. MDCCLXXXVI.* viii, 306 pages, one leaf. Octavo.

First edition.

The *Anecdotes* were written two years prior to Mrs. Piozzi's edition of Dr. Johnson's *Letters*. Although the book excited some ridicule, giving rise to Peter Pindar's *Bozzy and Piozzi*, and is "partly colored by a desire to defend her own conduct," it gives an interesting picture of Johnson; it closes with the following tribute:

"I have spoken of his piety, his charity, and

his truth, the enlargement of his heart and the delicacy of his sentiments; and when I search for shadow to my portrait, none can I find but what was formed by pride, . . . yet never was pride so purified as Johnson's, at once from meanness and from vanity. The mind of this man was indeed expanded beyond the common limits of human nature, and stored with such variety of knowledge, that I used to think it resembled a royal pleasure-ground, where every plant, of every name and nation, flourished in the full perfection of their powers, and where, though lofty woods and falling cataracts first caught the eye, and fixed the earliest attention of beholders, yet neither the trim parterre nor the pleasing shrubbery, nor even the antiquated ever-greens, were denied a place in some fit corner of the happy valley."

For manuscript, see No. 63.

54a WOLCOTT, John (Peter Pindar).
Bozzy and Piozzi, or The British
Biographers . . . London, 1786.
Quarto.

First edition.

Satirizing the preceding.

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- 55 *Memoirs of ****. Commonly known by the Name of George Psalmanazar; A Reputed Native of Formosa. Written by himself . . . London: Printed For The Executrix . . . MDCCLXIV. Octavo. One leaf, ii, 364 pages. Portrait.*

First edition. Copy given by Dr. Johnson to Mrs. Thrale, with marginal notes in her handwriting; on the fly-leaf is written:

“Given to H: L: Thrale

“by Dr Sam: Johnson.

“I suppose about the year 1770.”

This literary impostor, whose real name is not known, was said by Horace Walpole to have possessed more genius than Chatterton. Dr. Johnson met and often conversed with him in an Old Street ale-house, and believed thoroughly in his “piety, penitence and virtue.” Asked whether he ever contradicted him, Johnson replied: “I should as soon have thought of contradicting a bishop.”

For other presentation copies, see Nos. 4, 24 and 35.

- 56 *The Poems Of Mark Akenside, M.D. London, Printed By W. Bowyer And*

J. Nichols: And Sold By J. Dodsley
. . . *MDCCLXXII*. Octavo. xii,
402 pages.

First collected edition. Dr. Johnson's copy, with his signature on the fly-leaf.

Johnson: I see they have published a splendid edition of Akenside's works. One bad ode may be suffered; but a number of them makes one sick.

Boswell: Akenside's distinguished poem is his 'Pleasures of the Imagination.'

Johnson: Sir, I could not read it through."

57 [The New Testament. R. Jugge's edition of 1566, with woodcuts.] Quarto.

Dr. Johnson's New Testament, imperfect, with the deficiencies supplied in his handwriting (four leaves).

Bought at the sale of Dr. Johnson's books, February 18, 1785.

MANUSCRIPTS

- 58 Series of seven autograph letters to Rev. Dr. Taylor, written from 1773 to 1784. [With notes by G. Birkbeck Hill.] Quarto. Size of written leaf, 8 x 6 inches. 18½ pages.

The last letter, containing references to his illness, was written a few months before Dr. Johnson's death.

- 59 A collection of original manuscripts relating to the forgery of Dr. William Dodd, twelve pieces being in Dr. Johnson's handwriting. Quarto. Papers of varying sizes.

In 1778 Dr. William Dodd, clergyman, was condemned to death for forging the name of his pupil, Lord Chesterfield, on a bond for £4200. Through their common friend Edmund Allen, printer, Johnson worked hard for Dodd's pardon, writing letters, petitions, and addresses to be presented by Dodd, in his own or his wife's name, to the King, the Queen, and other important persons. John-

son took every care to conceal his own part in the attempt.

This collection contains thirty-two manuscripts relating to the affair. In Johnson's hand are: Dodd's Petition to the King; his Petition to the Lord Chancellor; his Declaration left with the Ordinary of Newgate; a Petition on his behalf from the City of London to the King (unpublished); Observations for the Press; and letters from Johnson to Lady Harrington and Allen (unpublished). In Dodd's hand are ten letters to Allen (unpublished). There are besides two curious letters of exhortation to Dodd in prison from Methodist "enthusiasts," and various copies, in a neat hand (Allen's?), of original documents. The manuscripts give some reason to believe that they were preserved by Allen, into, or through, whose hands they had to pass, with the intention of publishing them soon after Dodd's death, before the popular excitement cooled. This plan seems to have given way before the remonstrance by letter (in this collection) of a friend of Dodd's. The collection was evidently used later by Sir John Hawkins in compiling the first, and in many respects the best, edition of Johnson's complete works (1787-89).

60 A Famous Forgery Being The Story
Of "The Unfortunate" Doctor Dodd.

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By Percy Fitzgerald . . . *London: Chapman And Hall . . . 1865.* Octavo. x, 246 pages.

Book descriptive of the Dodd forgery.

- 61 The Life of Alexander Pope By Samuel Johnson, L.L.D. Autograph. Being the Original Manuscript of the Preface to the Works of Pope. In Johnson's Edition Of The English Poets. Quarto. Size of written page, $8\frac{1}{8}$ x 7 inches. 137 pages.

Sixteen leaves at the end contain the additions and quotations made by the author, placed in the order in which they are connected with the *Life*. A letter from Dr. Johnson concerning Pope is inserted.

- 62 A Prayer in Manuscript, dated January 11, 1784. Quarto. Size of written page, 7 x 4 inches. $1\frac{1}{2}$ pages.

A printed copy of this prayer, written the year of Dr. Johnson's death, hangs in his house in Lichfield.

- 62a Autograph letter from Dr. Johnson to Samuel Richardson, dated Feb-

ruary 3, 1755. Quarto. Size of written page, 7 x 5½ inches. Two pages.

Accompanied by manuscript notes by George Birkbeck Hill, beginning: "I have no doubts that this letter was written to Samuel Richardson." The letter begins: "If you have any parts of the Universal History yet unengaged I know a gentleman desirous of giving his assistance"; and ends with a postscript: "Pray favour me with an account of the translations of Clarissa which you have, I have a desire to borrow some of them."

- 62b Autograph letter from Dr. Johnson to Thomas Cadell, dated April 17 (probably 1781 or later). Duodecimo. Size of written page, 5¼ x 3½ inches. One page.

Written in the third person, asking Mr. Cadell to order three sets of the *Lives* to be tied up separately and addressed to The Honourable Warren Hastings, Esq., Governor-General of Bengal, Sir Robert Chambers, and Joseph Fowke, "and then let them all be put into one parcel, which Mr Johnson will send for tomorrow."

Addressed, "Mr Cadel."

62c Dr. Johnson's small Diary, 1781-1783. Twentyfourmo. Size of written page, $4\frac{1}{2}$ x $3\frac{1}{2}$ inches. Five pages of manuscript. From the collection of Frederick Locker-Lampson.

The first entry, made in the summer-house at Streatham, records the resolve "to pass eight hours every day in some serious employment."

62d An unpublished autograph poem by Dr. Johnson.

63 Anecdotes of the Late Samuel Johnson LL.D . . . By Hester Lynch Piozzi. The original manuscript of Mrs. Piozzi's work, published in 1786 (see No. 54). Folio. Size of written page, $10\frac{1}{2}$ x 8 inches. 200 pages.

Inserted are two manuscript letters, one of four pages from Dr. Johnson to Mrs. Piozzi, dated August 5, 1775; the other, of three pages, from Mrs. Piozzi, dated June 9, 1820. Dr. Johnson's letter treats of the fact that years and experience do not always bring wisdom.

PORTRAITS

Dimensions are given in inches, the height being placed first. The measurements include only the engraved work, exclusive of inscriptions.

64 ANONYMOUS.*

Line.

Four rectangular and two circular portraits, on one plate, showing six types, *Reynolds 1756, Reynolds before 1770, Reynolds 1773, Reynolds 1778, Barry about 1781, and Nollekins* (sic) *1781*; each portrait surrounded by single line, the whole, by three lines. Ins. above: *Portraits of Samuel Johnson*. Below: *Sam Johnson* (in facsimile of autograph) *London, John Murray, Albemarle Street.*

Circles, 2.

Rectangles, $2 \times 1\frac{11}{16}$.

Full plate, $7\frac{1}{2} \times 4\frac{3}{4}$.

* See also frontispiece of this catalogue.

THE REYNOLDS (1756) TYPE

Engravings after a portrait by Sir Joshua Reynolds, painted in 1756 (when Dr. Johnson was forty-seven years of age), representing him seated in a plaid-covered chair at a table on which are writing materials and Johnson's *Dictionary*; pen held in right hand: three-quarters length, facing slightly toward the observer's left.

65 J. HEATH SCULPT^T *Stipple.*

Portrait in rectangle, surrounded by single line. Ins: *Sir Joshua Reynolds pinxt 1756 . . . Samuel Johnson. From the original Picture in the Possession of James Boswell Esq. Publish'd April 10, 1791, by C. Dilly.*

$7\frac{1}{2} \times 5\frac{7}{8}$.

Frontispiece of the first edition of Boswell's *Life of Samuel Johnson*, 1791. Vol. I. (See No. 49.)

66 D. BAKER SCULPT^T *Line.*

Portrait in rectangle, surrounded by

SAMUEL JOHNSON

line. Ins: . . . *Samuel Johnson . . .*
Published April 3, 1793, by C. Dilly.

$4\frac{3}{4} \times 3\frac{3}{4}$.

Frontispiece of the second edition of Boswell's
Life, 1793. Vol. I.

67 ENGRAVED BY W. T. FRY. *Stipple.*

Portrait in rectangle, surrounded by
double lines. Ins: *Samuel Johnson,*
L. L. D. Engraved by W. T. Fry,
from the original Picture, by Sir
Joshua Reynolds, in the Possession of
James Boswell, Esqr. Published
April 20th, 1816, by T. Cadell & W.
Davies, Strand.

$4\frac{5}{8} \times 3\frac{5}{8}$.

68 ANONYMOUS. *Stipple.*

Portrait in rectangle.

Proof before letters.

$7\frac{3}{8} \times 5\frac{3}{4}$.

69 E. MITCHELL SCULPT *Line.*

Portrait in rectangle, surrounded by
single line. Ins: *Johnson. Edin-*

*burgh Published by James Sawers,
1818.*

$4\frac{1}{4} \times 3\frac{1}{8}$.

70 ENGRAVED BY E. MITCHELL. *Line.*

Portrait in rectangle, surrounded by single and double lines. Ins: *Johnson. Engraved by E. Mitchell, from a Painting by Sir Joshua Reynolds, in the possession of James Boswell, Esq.*

$5\frac{1}{4} \times 4\frac{1}{16}$.

71 ROBERT GRAVE SCULP. *Line.*

Portrait in rectangle, surrounded by single line; showing top of table and left hand only. Ins: *Sam^l Johnson, LL. D.*

$4\frac{13}{16} \times 3\frac{7}{8}$.

72 ANONYMOUS. *Line.*

Portrait in rectangle.

$3 \times 2\frac{3}{16}$.

73 ANONYMOUS. *Stipple.*

Portrait in rectangle.

Proof before letters, on India paper.

$4 \times 3\frac{1}{16}$.

- 74 R. JOSEY. *Mezzotint.*

Portrait in rectangle, with the lines of the coat and the position of the chair, which is covered with leather, slightly differing from the original. Ins: *Samuel Johnson, LL.D. London Henry Graves & Compy 6 Pall Mall, 1880.*

$5\frac{3}{8} \times 4\frac{1}{16}$.

- 75 Same plate. Proof on India paper, with no inscription save *R. Josey* under center of rectangle, and *Samuel Johnson LL.D.* at right, both in script.

THE REYNOLDS TYPE,
ABOUT 1770

Engravings after the portrait painted by Sir Joshua Reynolds about the year 1770; half length, with collar open at the throat, no wig, and hands raised in a characteristic gesture; facing towards the observer's right. Outlines of table at right of plate, with books and pen.

- 76 JAMES WATSON FECIT. *Mezzotint.*
Portrait in rectangle. Ins: . . . R.
Sayer Excudit . . .

16 × 13.

Smith, 82, first state.

- 77 S W REYNOLDS SCULPT. *Mezzotint.*
Portrait in rectangle. Ins: *Dr Johnson.* *Proof.*

$3\frac{3}{4} \times 3\frac{1}{8}$.

From S. W. Reynolds's *Series of Plates of the Works of Sir Joshua Reynolds.*

- 78 Same plate. Proof on India paper, with further inscription, *H. G. & Co* at foot of plate.

- 79 Same plate. A late impression.

- 80 ENGRAVED BY COSMO ARMSTRONG.

Line.

Portrait in rectangle, surrounded by three lines; cut down to vignette, omitting hands, books, &c. Ins: *Samuel Johnson, L L. D.* . . . *Lon-*

SAMUEL JOHNSON

*don Pub^d for the Proprietor, March,
1821 . . . Proof.*

$2\frac{3}{4} \times 2\frac{1}{16}$.

Proof on India paper.

From Walmsley's *Physiognomical Portraits*, 1824.

81 PHOTOGRAVURE, inscribed: *Sir Joshua Reynolds pinxt James Watson fecit Samuel Johnson.*

$4\frac{1}{8} \times 3\frac{1}{4}$.

THE HUMPHREY TYPE

Engravings after a portrait by Ozias Humphrey; head very similar to the preceding type, facing toward the observer's right.

82 ANONYMOUS.

Line.

Vignette, in outline.

$6\frac{3}{4} \times 4\frac{1}{2}$.

Penciled below portrait, "Private place N. D. Turner. Vol. 3."

83 ANONYMOUS.

Line.

Portrait similar to the preceding, reversed, on plate with bust of Johnson

and a "portrait engraved after a cast taken from nature."

4 × 6¼.

From Lavater's *Essays on Physiognomy*, 1789-98.

THE REYNOLDS (1773) TYPE

Engravings after the portrait painted by Sir Joshua Reynolds in 1773 (when Dr. Johnson was sixty-four years of age) ; half length, with curled wig and stock, showing left hand; turned slightly towards observer's left.

84 ENGRAVED BY WILL^M DOUGHTY.

Mezzotint.

Portrait in rectangle. Ins . . . *Samuel Johnson L. L. D. London Publish'd as the Act directs June 24th, 1779 by Will^m Doughty No 4 Little Titchfield St Cavendish Square.*

16 × 13.

Smith, 2, second state.

85 Same plate. The fourth state, with inscription altered to . . . 1793, by

John Jones, Engraver, Great Portland Street, Marylebone. [In lower right corner] Price 7s 6d.

86 ENGRAVED BY J^N^O HALL. *Line.*

Reversed portrait in oval, in rectangular frame. At top of oval, branches and rosette. On tablet below oval: *Samuel Johnson L.L.D. Ins: Publish'd according to Act of Parliament Feby 1st 1779, by T. Cadell in the Strand.*

$4\frac{15}{16} \times 2\frac{15}{16}$.

87 T. COOK SCULP. *Line.*

Portrait in rectangle, surrounded by one heavy and two light lines. Ins: *Samuel Johnson, L.L.D. From a Painting by Sir Joshua Reynolds in the possession of B. Langton Esqr Published as the Act directs August 21st 1786, by T. Longman in Paternoster Row.*

$7\frac{1}{8} \times 5\frac{5}{8}$.

From the *Dictionary*, 1785. (First edition with portrait.)

88 I. HEATH, SCULP. *Line.*

A copy of the preceding. Ins: *Samuel Johnson, L.L.D. . . . Published . . . Jan'y 1st 1779, by T. N. Longman, in Paternoster Row.*

$6\frac{1}{2} \times 5\frac{1}{8}$.

From the eighth edition of the *Dictionary*, 1799.

It appears in the ninth edition, with the date changed to *Aug. 1, 1806*.

89 S. CLAYTON SCULPT *Line.*

Another copy of No. 87. Ins: *Samuel Johnson, L.L.D. . . . Engraved for Marchbank's New Edition of Dr. Johnson's English Dictionary.*

$7\frac{1}{16} \times 8\frac{9}{16}$.

90 BARLOW SCULP. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D. . . . [plate cut down]*

$7\frac{1}{16} \times 5\frac{1}{2}$.

91 ENGRAVED BY T. COOK, BY PERMISSION OF B. LANGTON . . . *Line.*

Portrait in oval frame, within rectangle. At right and top of oval,

bulrushes and roses; at foot, an overturned water-jar. Ins. above: *Samuel Johnson, L.L.D.* Below: *London Printed for J. Bell British Library Strand April 17th 1787.*

$5\frac{1}{8} \times 3\frac{3}{16}$.

92 ANKER SMITH SCULPT *Line.*

Portrait in oval, surrounded by double lines. Ins: *Samuel Johnson, L.L.D. London Published Sepr 1, 1802, by Longman & Rees Paternoster row.*

$3\frac{1}{4} \times 2\frac{5}{8}$.

93 I. NEAGLE SC. *Line.*

Portrait similar to the preceding. Ins: *Samuel Johnson, L.L.D. Published for Longman & Rees Paternoster Row April 16, 1803.*

$3\frac{1}{8} \times 2\frac{9}{16}$.

94 I. NEAGLE SC. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Decr 28th 1804.*

$3\frac{1}{8} \times 2\frac{9}{16}$.

- 95 I. NEAGLE SC. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Feby 1st 1806.*

$3\frac{1}{8} \times 2\frac{9}{16}$.

- 96 I. NEAGLE SC. *Line.*

Similar portrait. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co June, 1811.*

$3\frac{1}{4} \times 2\frac{5}{8}$.

- 97 HEATH SCULP *Stipple.*

Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L.L.D (in script) Published by Longman & Co June 10th 1805.*

$5\frac{1}{8} \times 4\frac{3}{16}$.

- 98 HENRY COOK SCULP. *Line.*

Portrait in oval, surrounded by single line. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co Feb. 1, 1812.*

$2\frac{1}{2} \times 2\frac{1}{4}$.

99 W. HOLL, SCULPT *Stipple.*

Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L.L.D.* (script) *Published by Longman & Co Aug^t 1 1814.*

$6\frac{7}{8} \times 5\frac{3}{8}$.

100 Same plate. Proof before letters, on India paper.

From the *Dictionary*, 1827.

101 BLOOD SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Samuel Johnson, L.L.D. Published for Longman & Co March 7th 1818.*

$3\frac{3}{16} \times 2\frac{5}{8}$.

102 ANONYMOUS. *Line.*

Portrait in oval, surrounded by single line. Ins: *Johnson Engraved for Johnson's Lives of the Poets; Published by D. Buchanan Montrose.*

$2\frac{13}{16} \times 2\frac{3}{16}$.

103 ANONYMOUS. *Line.*

Similar portrait. Ins: *Johnson.*

$2\frac{13}{16} \times 2\frac{3}{16}$.

104 ENGRAVED BY COOKE, FROM A PAINT-
ING BY TROTTER. *Line.*

Portrait in oval, surrounded by single
line. Ins: *S. Johnson, L.L.D. Lon-
don, Published by T. Tegg . . .
Jan. 1819.*

$3\frac{1}{16} \times 2\frac{1}{2}$.

"From a Painting by Trotter" is probably
erroneous.

105 G. W. HUTIN SCULP. *Stipple.*

Portrait in rectangle, surrounded by
single line. Ins: *Dr Samuel Johnson,
LLD. London, Published Jany 1
1822, by A. Wivell . . . East St
Marylebone. (Script)*

$5\frac{1}{4} \times 4\frac{3}{16}$.

Impression on India paper.

106 Same plate. A late impression.

107 Same plate. A late impression on India paper.

108 ANONYMOUS. *Line.*

Portrait in oval, in rectangular frame of wavy parallel lines, surrounded by five lines. Ins: *Samuel Johnson L.L.D. London Pubd by Longman, Hurst, Rees, Orme & Brown, Paternoster Row 1823.*

$3\frac{5}{8} \times 3.$

109 DRAWN BY C. CLINT A.R.A. ENGRAVED BY W. C. EDWARDS. *Line.*

Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson, L.L.D. From a Picture by Sir Joshua Reynolds, late in the possession of Mrs Piozzi. London, May 1, 1823, Published by W. Walker . . .*

$4\frac{1}{16} \times 3\frac{1}{4}.$

From *Effigies Poeticae*, 1824.

110 ENGRAVED BY MR R. PAGE. *Stipple.*
Vignette. Ins: *Samuel Johnson,*

*L.L.D . . . London, Published by
Jones & Co Jan'y 1, 1824.*

$5\frac{1}{4} \times 3\frac{3}{4}$.

111 ENGRAVED BY W. H. WORTHINGTON.
Line.

Portrait in rectangle, surrounded by
single line. Ins: *Sam: Johnson* (in
facsimile of autograph) *Published
by W. Pickering, London, & Talboys
& Wheeler, Oxford, 1825.*

$4\frac{1}{4} \times 3\frac{1}{2}$.

From Pickering's edition of Boswell's *Life*,
1826.

112 ENGRAVED IN STEEL BY W. C. ED-
WARDS. *Line.*

Portrait in rectangle, surrounded by
single line. Ins: *Samuel Johnson
L.L.D.* (script) *Published Feby 1,
1828, by J. O. Robinson, 42 Poultry.*

$4\frac{3}{4} \times 3\frac{7}{8}$.

113 ENGRAVED BY W. HOLL. *Stipple.*

Portrait in rectangle surrounded by
single line. Ins: *Johnson. From a*

Picture by Sir J. Reynolds in the possession of Sir Robert Peel Bart

$5 \times 4\frac{1}{4}$.

- I 14 Same plate. Proof on India paper, with further inscription: *Under the Superintendence of the Society for the Diffusion of Useful Knowledge. London, Published by Charles Knight & Co . . .* In lower left corner: *Proof.* From Knight's *Gallery of Portraits*, 1833-37. Vol. 7.

- I 15 S. W. REYNOLDS. *Mezzotint.*
Portrait in rectangle. Ins: *Dr Johnson. In the collection of Sir. Robt Peel, Bart Painted for Mr Shrale (sic). London, Published 1835, by Hodgson, Boys & Graves . . .*

$3\frac{3}{4} \times 3$.

From S. W. Reynolds's *Series*.

- I 16 Same plate. Proof, with names of artist and engraver in script, and *Dr Johnson* in open letters.

- 117 W. T. FRY SCULPT *Stipple.*
 Portrait in rectangle, surrounded by
 three lines. Ins: *Pub. by Longman*
& Co and the other Proprietors
Samuel Johnson, L.L.D.
 $3\frac{3}{16} \times 2\frac{5}{8}$.

- 118 ENGRAVED BY BROMLEY. *Line.*
 Reversed portrait in oval frame
 within rectangle; oval resting on tab-
 let, inscribed, *Sam^l Johnson L.L.D.*;
 laurel branches at foot and sides of
 tablet. Ins: *London Engraved by*
Bromley.
 $4\frac{1}{8} \times 2\frac{3}{8}$.

- 119 ENGRAVED BY J. EDWARDS. *Stipple.*
 Portrait in rectangle. Ins: *Samuel*
Johnson, L.L.D. (script) London,
George Virtue (sic)
 $5\frac{1}{8} \times 4\frac{1}{16}$.

- 120 E. WELLMORE SC. *Stipple.*
 Portrait in rectangle. Ins: *Johnson.*
For writing with perspicuity and cor-

rectness, the dictionary is an indispensable aid. Franklin.

$2\frac{3}{4} \times 2\frac{1}{4}$.

Impression on India paper.

121 DICK, SC. *Line and Stipple.*

Portrait in rectangle, surrounded by single line. Ins: *Johnson.*

$3\frac{9}{16} \times 2\frac{15}{16}$.

122 ANONYMOUS. *Line and Stipple.*

One of four rectangular portraits (?) on plate with background of vertical lines. Below: *Johnson.* Ins. below plate . . . *Routledge & Co*

$2\frac{1}{8} \times 1\frac{5}{8}$.

From Knight's *Half Hours with the Best Authors.*

The Johnson portrait only is shown.

123 AUG^s FOX SC. *Line.*

Portrait in rectangular frame of parallel horizontal lines. Tablet at foot of frame, inscribed *Dr Johnson.*

$3\frac{1}{4} \times 2\frac{1}{4}$.

124 G. I. STODART, SCULP.

Line and Stipple.

Portrait in rectangle. Ins: *Sam: Johnson* (in facsimile of autograph).

$4\frac{3}{16} \times 3\frac{1}{4}$.

Impression on India paper.

From Napier's edition of Boswell's *Life*,
1884.

VARIATION OF THE REYNOLDS
(1773) TYPE

(NOT SHOWING HAND)

125 ETCH'D BY T. TROTTER.

Etching and Stipple.

Portrait in rectangle. Ins: *Etch'd by
T. Trotter, from the Picture painted
by Sir J. Reynolds Samuel Johnson,
L.L.D.* (script)

5×4 .

126 T. TROTTER SCULP:

Line.

Reversed oval portrait in rectangular
frame of wavy horizontal lines, sus-

pended by a ribbon, and draped with laurel garlands. Ins: *Sam^l Johnson L.L.D.*

$4\frac{7}{16} \times 3\frac{1}{16}$.

From Johnson's *Lives of the Poets*, 1781.

This print appears also with *London . . . June 8th 1871* before Dr. Johnson's name.

127 S. THOMSON SCULP: *Line.*

A copy of the preceding. Ins: *London, Publishd as the Act directs June 8th 1781. Sam^l Johnson L.L.D.*

$4\frac{7}{16} \times 3\frac{1}{16}$.

128 T. TROTTER SCULP: *Line.*

Reversed portrait in circular frame, suspended by a ribbon, and draped with laurel, resting on pedestal inscribed, *Sam^l Johnson L.L.D.:* in rectangle.

$4\frac{5}{8} \times 2\frac{3}{4}$.

129 LOWRY SCULP. *Line.*

Vignette in oval frame, draped with garland; on same plate with portrait of George Frederick Handel. The

ovals rest on pedestals inscribed with the names of the subjects. Ins. above: *New London Magazine*. Below: *Published by Alexr Hogg . . . Sep. 1, 1785*.

$4\frac{1}{4} \times 3\frac{1}{4}$ (full plate, $4\frac{5}{8} \times 7\frac{3}{8}$).
From the *New London Magazine*.

130 ENGRAVED BY THOS HOLLOWAY.

Line.

Reversed portrait in oval frame between drawn curtains, at top of plate containing also portraits of Thomas Tyrwhitt, Richard Farmer and Thomas Edwards. At foot of plate, a ledge with books, pen and ink. Ins: [names of four subjects] *Published as the Art directs by J. Rivington & Partners, 1 June 1789*.

$2\frac{1}{8} \times 1\frac{1}{16}$ (full plate, $5\frac{11}{16} \times 3\frac{3}{4}$).

131 P. HALPIN SCULPT

Line.

Reduced and reversed copy of the preceding. No publisher's inscription.

$2\frac{1}{16} \times 1\frac{5}{8}$ (full plate, $5\frac{9}{16} \times 3\frac{5}{8}$).

132 ANONYMOUS. *Line.*

Portrait in oval stone frame, draped with laurel and ribbon, on rectangular plate; below oval, a niche of masonry, holding urn. Ins. above: *European Magazine*. Below: *Samuel Johnson L.L.D. Nat. A. D. 1710. Ob. Decr 15, 1784. Published Jany 1, 1785, by I. Sewell, Cornhill.*

$5\frac{7}{8} \times 3\frac{5}{8}$.

From the *European Magazine*.

133 ANONYMOUS. *Line.*

Portrait in oval stonework in rectangle; oval resting on pedestal, bearing tablet inscribed, *Dr. Johnson*. Ins. above: *Engraved for the Universal Magazine*. Below: *Printed for S. A. Cumberlege, at the Kings Arms in Pater-noster Row.*

$5\frac{5}{8} \times 3\frac{3}{8}$.

From the *Universal Magazine*.

134 ANONYMOUS. *Stipple.*

Reversed portrait in oval, surrounded by single line. Ins. above: *Parson's*

Edition of Select British Classics.
 Below: *Sam^l Johnson, LL.D. En-*
graved for J. Parsons . . . Feby 1,
1793.

$3\frac{1}{2} \times 2\frac{3}{4}$.

- 135 ANONYMOUS. *Stipple.*
 Portrait in oval, surrounded by single
 line. Ins: *S. Johnson.*

$3\frac{5}{16} \times 2\frac{11}{16}$.

- 136 ANONYMOUS. *Line.*
 Reversed portrait in oval, surrounded
 by single line. Ins: *Dr Samuel John-*
son L.L.D. Publish'd by J. Parsons
. . . Feb. 1794.

$3\frac{3}{4} \times 3$.

- 137 HOLL SCULP. *Stipple.*
 Portrait in oval, surrounded by single
 line. Ins: *Dr. Johnson.*

$2\frac{1}{16} \times 1\frac{5}{8}$.

Impression on India paper.

This print appears on a page with a biography of Johnson in forty-five lines, in the *Biographical Magazine*, 1819.

138 Same plate, on page with a portrait of Dr. Beattie. Ins: *Dr Johnson* (script).

139 J. HOPWOOD SCULPT *Stipple.*
Portrait in rectangle, surrounded by double lines: Ins: *Samuel Johnson, L.L.D.*
 $3\frac{3}{8} \times 2\frac{3}{4}$.

140 L HOW SCULPT *Line.*
Portrait in rectangle, surrounded by two lines. Ins: *Samuel Johnson, L.L.D.*
 $2\frac{11}{16} \times 2\frac{3}{16}$.

141 R. ROFFE, SCULPT *Stipple.*
Portrait in rectangle, surrounded by double lines. Ins: *Dr Johnson. Published by J. Limbird . . .*
 $3\frac{1}{8} \times 2\frac{7}{16}$.

142 ENGRAVED BY H. COOK.
Line and Stipple.
Vignette. Ins: *Samuel Johnson, L.L.D.*
 $2\frac{3}{4} \times 2\frac{3}{4}$.

- 143 ANONYMOUS. *Line.*
Portrait in garter.

$1\frac{1}{16} \times \frac{7}{8}$.

THE REYNOLDS (1778) TYPE

Engravings after the portrait painted by Sir Joshua Reynolds in 1778 (when Dr. Johnson was sixty-nine years of age), representing him intently reading a book, which he grasps in both hands with the left-hand cover doubled backward; half-length, facing toward the observer's right.

- 144 ENGRAVED BY JOHN HALL. *Line.*
Reversed portrait, in oval frame in rectangle, the oval resting on an ornamented ledge, with tablet in center, inscribed, *Samuel Johnson L.L.D.*; laurel branches, scrolls and a book below; above the oval, a harp, caduceus and other emblems, flanked by two ornamented medallions bearing the legends, *Natus Sept. VII 1709* and *Mortuus 13 Decem. 1784*.

$6\frac{7}{8} \times 4\frac{3}{4}$.

- 145 Same plate, with publisher's inscription added: *Publish'd as the Act directs, by the Proprietors, Jany 1st 1787.*

From Johnson's *Works*, edited by Hawkins, 1787.

- 146 ENGRAVED BY H. BROCAS. *Line.*

Reversed copy of the preceding; the frame of the oval less elaborate.

$6\frac{3}{4} \times 4\frac{3}{4}$.

- 147 G. SHEA SC^L *Line.*

Copy of the preceding, without the medallions and with simpler ornamentation; frame draped with laurel garlands. Ins: *Published by P. Wogan, Old Bridge, Dublin.*

- 148 ENGRAVED BY GRANGER, FROM A DRAWING BY W. H. BROWN. *Stipple.* Portrait in oval, surrounded by single line. Ins: *Dr Johnson. Engraved for C. Cooke, Feby 16, 1799.*

$3\frac{1}{8} \times 2\frac{1}{2}$.

149 ANONYMOUS. *Stipple.*

Portrait in oval surrounded by single line. Ins: *Dr Johnson.*

$3\frac{1}{8} \times 2\frac{1}{2}$.

150 W. EVANS SCULPSIT. *Stipple.*

Reversed portrait in oval. Ins: *Samuel Johnson, L.L.D.*

$3\frac{3}{8} \times 2\frac{3}{4}$.

151 DESIGNED BY E. F. BURNEY. ENGRAVED BY J. WALKER. *Line.*

One of thirteen medallion portraits, connected by rose and laurel branches, and surrounding the figure of Hermes. Ins: *London, Published . . . by J. Mawman, and the rest of the Proprietors March 1, 1803.*

Medallion, $1\frac{1}{4}$ (full plate, $7\frac{1}{8} \times 4\frac{3}{8}$).

152 ANONYMOUS. *Stipple.*

Reversed portrait in rectangular frame of wavy parallel lines, the four corners of which are lions' masks within squares. Ins: *Dr Johnson, Published*

Sept 11, 1824, by G. Smeeton, Old Bailey.

$3\frac{3}{16} \times 2\frac{5}{8}$.

From *The Unique*. 3 vols.

153 T. A. DEAN, SCULP. *Stipple.*

Reversed portrait; vignette, surrounded by four lines. Ins: *Samuel Johnson, L.L.D. London, Published by J. G. & F. Rivington, 1832.*

$3\frac{1}{2} \times 2\frac{7}{8}$.

154 FLEISCHMANN SC. NEG. *Stipple.*

Octagonal portrait. Ins: *Dr Johnson. Zwickau bei Geb. Schumann.*

$3\frac{5}{8} \times 2\frac{7}{8}$.

From *Bildnisse der berühmtesten Menschen.*

155 HEATH SCULP. *Line.*

Portrait in circular frame, resting on base, in rectangle. Over the top of the frame are knotted ribbon and laurel sprays falling from top and sides. On base, the word *Johnson*.

$4\frac{7}{8} \times 3$.

156 ANONYMOUS. *Line and Stipple.*

Reversed portrait in ornamented rectangular frame suspended by ribbon with rosette. Ins: *Samuel Johnson, L.L.D. Edward Lacey, 76, St. Pauls London.*

$3\frac{3}{4} \times 2\frac{11}{16}$.

Printed in green ink.

157 Same plate. Proof before letters.

158 Same plate. Proof on India paper.

159 PYE SC. *Line.*

Reversed circular portrait.

$1\frac{15}{16}$.

160 ANONYMOUS. *Line and Stipple.*

Reversed portrait in rectangle.

$2\frac{1}{4} \times 1\frac{3}{4}$.

161 ANONYMOUS. *Stipple.*

Reversed vignette portrait.

$2 \times 1\frac{5}{8}$.

- 162 ANONYMOUS. *Stipple.*
 Reversed portrait in rectangle, surrounded by line. Ins: *Sam^l Johnson, L.L.D.*
 $3\frac{1}{4} \times 2\frac{5}{8}$.
- 163 ANONYMOUS. *Lithograph.*
 Portrait in rectangle. Ins: *Dr Johnson.*
 $4\frac{1}{4} \times 3\frac{1}{2}$.
- 164 A. SANDERS. *Mezzotint.*
 Reversed portrait in rectangle. Ins: *Samuel Johnson, L.L.D. From the original Picture in the possession of the Rev^d W. H. Rooper.*
 5×4 .
- 165 Same plate, with further inscription in script: *London: Henry Graves & Compy . . . 1865.*
- 166 Same plate. Early proof, with no inscription save *A Sanders* under center of rectangle, and *Samuel Johnson, L.L.D.* at right, in script.

THE BARRY TYPE

Engravings after the portrait painted by James Barry, about 1781; bust, with very curly short wig, and widely opened eyes; facing toward front.

167 ENGRAVED BY ANKER SMITH, A.R.A.

Line.

Vignette portrait, with drapery unfinished. Ins: *Doctor Samuel Johnson . . . Published March 1st, 1808, by John Manson, Bookseller . . .*

$6\frac{1}{2} \times 6$.

168 Same plate. Open letter proof, with names of painter and engraver and publisher's imprint in script, following the outlines of left shoulder.

169 AUDINET SCULPT.

Line.

Reduced copy of the preceding: below the portrait are facsimiles of Johnson's autograph at different dates. Ins: *London Published by Philip Audinet . . .*

$3\frac{3}{4} \times 3\frac{1}{4}$.

170 Same plate. Proof on India paper, without the facsimiles, and before all letters.

171 ENGRAVED BY E. FINDEN *Line.*
Vignette portrait, similar to the preceding, but showing three buttons of the waistcoat. Ins: *Sam: Johnson* (in facsimile of autograph) *London: John Murray, Albemarle Street, 1835.*

$2\frac{5}{8} \times 2\frac{7}{8}$.

From Boswell's *Life*, edited by Croker, 1835.

172 Same plate. Proof before letters.

THE OPIE TYPE

Engravings after the portrait by John Opie; bust, with curled, flowing wig, showing much more on the left side than on the right; little or no white at throat; facing toward observer's left.

173 ENGRAVED BY W. T. FRY. *Stipple.*
Portrait in ornamented rectangular

frame, with comic and tragic masks at the top. Between the masks, on a ribbon, the word *Johnson*. Ins: *Published by Thos. Tegg, Cheapside*.

$4\frac{1}{4} \times 2\frac{5}{8}$.

174 AUDINET SC. *Line.*

Portrait in oval. Ins: *Publish'd by Harrison & Co March 1, 1794*. Below portrait, a biography of forty lines.

$1\frac{15}{16} \times 1\frac{1}{2}$.

From the *Biographical Magazine*, 1794.

175 Same plate, surrounded by an octagonal border of wavy parallel lines.

176 HOLL SCULP. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Sam^l Johnson L.L.D.* (script) *Published by H. D. Symonds . . . Jan'y 1, 1801*.

$3\frac{1}{2} \times 2\frac{9}{16}$.

177 Same plate. Ins. above: *Engraved for Mackenzie & Dent's, Select Biog-*

SAMUEL JOHNSON

raphy. Below: *Sam^l Johnson L.L.D.*
(script).

178 HOPWOOD SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Sam^l Johnson* (script),
L.L.D. Pub. by Thos Tegg III
Cheapside.

$3\frac{1}{4} \times 2\frac{1}{2}$.

179 ANONYMOUS. *Stipple.*

Portrait in oval, surrounded by single line. Below, a small rectangle with Hercules killing the Lernean hydra. Ins: *Dr Samuel Johnson. London,*
Published July 1, 1811, by Adlard &
Jones.

$5\frac{3}{4} \times 3\frac{5}{8}$.

From *Encyclopaedia Londinensis.*

180 ENGRAVED BY I. ROGERS.

Line and Stipple.

Portrait in rectangle, surrounded by lines. Ins: *Samuel Johnson, L.L.D. . . .*

$4\frac{1}{16} \times 3\frac{1}{4}$.

181 ANONYMOUS. *Line.*

Nine portraits on one plate, with background of vertical lines. The portrait in lower right corner is inscribed, *Dr S. Johnson*. The others are *Sr W. Jones*, *Rev^d W. Jones*, *Jenyns*, *Jewel*, *Joan of Arc*, *Inigo Jones*, *Jerningham*, and *St Jerome*. Ins: *London, Published by Thomas Tegg, Cheapside, June 1, 1829.*

$1\frac{11}{16} \times 1\frac{3}{4}$ (full plate, $8 \times 4\frac{3}{4}$).

182 ANONYMOUS *Line and Stipple.*

Five oval portraits connected by ornamental scroll work. The center portrait is inscribed on a tablet, *Johnson*. The others are *Rees*, *Sheridan*, *Walker* and *Crabbe*. Ins. above: *Frontispiece*. Below: *J. & F. Tallis, London, Edinburgh & Dublin.*

$2\frac{1}{2} \times 1\frac{3}{4}$ (full plate, $9 \times 6\frac{1}{4}$).

183 ENGR^D BY DAVENPORT. *Line.*

Portrait in wreathed oval in rectangle. At foot of oval, a rectangle, in-

scribed *Sam^l Johnson, LL.D.* Below, a sarcophagus, on the side of which is a medallion representing Hercules killing the Lernean hydra.

$9\frac{1}{2} \times 6\frac{9}{16}$.

- 184 Same plate, with names of painter and engraver erased, and with *Printed by J. Shury* at lower right corner.

THE HARDING-TROTTER TYPE

Representing Dr. Johnson as an elderly man, showing signs of illness; facing toward the observer's right.

- 185 ETCH'D BY T. TROTTER. DRAWN FROM THE LIFE BY J. HARDING.

Etching.

Vignette portrait, facing toward observer's right. Ins: *Publish'd . . . by G. Kearsly . . . Feby 10th 1782.*

$3 \times 2\frac{5}{8}$.

Printed in brown ink.

From *The Beauties of Johnson.*

186 ANONYMOUS. *Line and Stipple.*

Portrait in rectangle; seated and leaning against back of chair. Ins: *Samuel Johnson, L.L.D. From the original Drawing, in the possession of Mr Simco, taken from the life, a Short time before his decease, and Etched by T. Trotter. Price 1 sh. Publish'd . . . Novr 16, 1786, by G. Kearsley . . .*
 $3\frac{5}{8} \times 3\frac{1}{8}$.

From Kearsley's *Life of Johnson*.

187 T. TROTTER SCULP. *Stipple.*

Portrait similar to the preceding, in rectangle surrounded by single line. Ins: *Dr Samuel Johnson. From an Original Drawing by T. Trotter, in the Possession of the Rev^d Dr Farmer. Pub April 27, 1792, by F. Harding, Fleet Street.*

$4\frac{7}{8} \times 4$.

BARTOLOZZI'S ENGRAVING

Bust in profile, lace at throat; facing toward observer's left.

188 F. BARTOLOZZI R. A. SCULPX. 1785.

Line.

Portrait in circular frame. Ins: *Samuel Johnson L.L.D. Born Sept 1709; died Decr 13th 1784. Published October 8th 1785, by John Fielding, Pater Noster Row, London.*

5 × 5.

From the *Dictionary*, 1785.

189 ENGRAVED BY FREEMAN. *Stipple.*

Portrait in octagon, surrounded by lines. Ins: *Samuel Johnson L.L.D . . . London; Published by Thomas Tegg . . . May 20th 1813.*

4 $\frac{1}{4}$ × 3 $\frac{5}{8}$.

190 Same plate, with year changed to 1819.

From Murphy's edition of Johnson's *Works*, 1820.

- 191 ENGRAVED BY J. SCOTT. *Line.*
 Octagonal portrait similar to preceding. *Samuel Johnson, LL.D. London, Published by Thomas Tegg, 111 Cheapside, Augst 23(?) 1819 (not inked).*
 $3\frac{1}{4} \times 2\frac{3}{4}$.
- 192 ANONYMOUS. *Stipple.*
 Octagonal portrait. Ins: *Samuel Johnson, LL.D. London, Published by T. Tegg . . . April 1st 1820 (script).*
 $3 \times 2\frac{1}{2}$.
- 193 ANONYMOUS. *Stipple.*
 Vignette portrait. Ins: *Samuel Johnson L.L.D. "Leviathan of Literature." London: William Darton . . . 1822.*
 $3\frac{1}{2} \times 2\frac{1}{2}$.
 From Darton's *Cabinet of Portraits*, 1822.
- 194 ENGRAVED ON STEEL BY JAMES MITCHELL.—The ornamental part designed by H. Corbould.
Line and Stipple.

SAMUEL JOHNSON

Circular portrait in ornamented rectangular frame. Above portrait, on ribbon, *Samuel Johnson, L.L.D.* Ins: *Published by Oliver & Boyd, Edinburgh.*

$4\frac{1}{16} \times 2\frac{1}{16}$.

195 ANONYMOUS.

Stipple.

Vignette portrait, in rectangular lined frame. Ins: *Dr Johnson.* Below frame, 102.

$3\frac{1}{2} \times 2\frac{9}{16}$.

MISCELLANEOUS PORTRAITS

195a [ENGRAVED BY GEO. ZOBEL FROM A PORTRAIT BY SIR JOSHUA REYNOLDS.]

Mezzotint.

Half-length, in rectangle. Facing toward the observer's left, with head resting on clasped hands, which hold a book (*Irene?*).

196 DRAWN FROM THE LIFE, AND ENGRAV'D BY T. TROTTER.

Etching.

Full length, in walking costume, with large hat and staff; facing toward the observer's right; mountainous background. Ins. above: *Publish'd as the Act directs Janry 18, 1786 by Geo. Kearsley. . . .* Below: *Dr Johnson in his Travelling Dress as described in Boswells Tour* [two lines] *Price 2 Shil^s*

$10\frac{1}{8} \times 7\frac{1}{8}$.

196a Same plate. A later state, with price changed to *1s-6d*.

197 PRISCOTT SCULP. TROTTER DEL.
Line and Stipple.

Reduced copy of the preceding, without the landscape. Ins: *Published April 1, 1817, by C. G. Dyer, Compton Street, Soho. Sam: Johnson* (script) *Samuel Johnson, L.L.D.* (Roman).

$6\frac{5}{8} \times 4\frac{1}{2}$.

198 Same plate. Printed in colors.

- 199 Same plate. Impression before the final *Samuel Johnson, L.L.D.*
- 200 ANONYMOUS. *Aquatint.*
Reduced copy of the preceding. Ins: *Sam: Johnson* (script).
 $4\frac{1}{16} \times 2\frac{3}{4}$.
- 201 ENGRAVED FROM AN ORIGINAL DRAWING BY N. GARDINER. *Stipple.*
Profile portrait in oval, facing toward observer's right. Ins: *Dr Sam^l Johnson. . . . Publish'd Novr 15th 1786, by W^m Richardson, 174, Strand.*
 $2\frac{1}{2} \times 2$.
- 202 I. I. DE CLAUSSEN SCULP. I. NORTHCOTE, R.A. PINXT. *Line.*
Half-length, in rectangle, facing toward observer's right; book, with tie-strings, held wide open in both hands. Ins: *Samuel Johnson, L.L.D.*
 $5\frac{1}{2} \times 4\frac{5}{8}$.

203 ENGRAVED ON STEEL BY R. PAGE.

Stipple.

Half-length, in rectangular suspended frame; seated at table with open book. Ins: *Dr Johnson. London: Pub^d by John Bumpus, 1829.*

$3\frac{5}{8} \times 2\frac{3}{4}$.

204 BLOOD SC.

Stipple.

Full length, standing in library, with right hand resting on open book on table. Ins: [Quotation in five lines] *Vide Boswell's Life of Johnson 3^d Edition, Vol 1, P 43.*

$4\frac{5}{16} \times 3$.

205 L. RADOS INC. SARGENT-MARCEAU DIS.

Stipple.

Full length, in front of open door in library, bending over table, with right arm behind him, and holding a book open with left hand; without wig. Ins: *Samuele Iohnson.*

$6\frac{5}{8} \times 4\frac{3}{4}$.

- 206 T. G. FLOWERS. EDIN^R. J. SUTCLIFFE.
Line.

Full length, seated in library before table with books and writing materials. Ins: *Dr Johnson.*

$4\frac{7}{16} \times 2\frac{5}{8}$.

- 207 ANONYMOUS. *Line and Stipple.*

Full length, standing with right arm at side and left upraised displaying palm of hand. Ins: *Samuel Johnson, L.L.D. From the Original Painting in the possession of Mr Archdeacon Cambridge*

$4\frac{3}{8} \times 2\frac{1}{8}$.

From Boswell's *Life*, 1835.

- 208 Same plate. Proof before letters, on India paper.

- 209 ANON. *Stipple.*

Copy of the preceding portrait, surrounded by clouds, before a table at which Boswell is busy preparing his *Journey to the Hebrides* from "rem-

nants" appropriately labeled. Below,
Thou art a Retailer of Phrases,
And dost deal in Remnants of Rem-
nants,

Like a Maker of Pincushions.

Congreve's Way of the World,
Act IV, Scene 9.

Ins: *Published June 1, 1803, by C.*
Bestland, West End, Hampstead.

8½ × 7¼.

From R. O. Cambridge's *Works*, 1803.

- 210 A drawing apparently copying the figure of Dr. Johnson from the preceding.

BUSTS, STATUES, AND MEDALLIONS

- 211 ENGRAVED BY W. T. FRY, AFTER A
 DRAWING BY AB^M WIVELL. *Stipple.*
 Draped bust, without wig; on pedest-
 al in niche. Rectangular plate. Ins:
Samuel Johnson, L.L.D. . . . From
the Original Bust by Joseph Nolle-

SAMUEL JOHNSON

kens, Esqr RA. Engraved for the Select Portrait Gallery in the Guide to Knowledge. In lower left corner, Plate 9.

$7\frac{1}{2} \times 4\frac{5}{8}$.

212 ENGRAVED BY E. FINDEN. *Stipple.*
Vignette bust, on pedestal, inscribed,
Johnson.

$3\frac{1}{16} \times 2\frac{1}{2}$.

On title-page of Boswell's *Life*, 1835. Vol. 6.
Impression on large paper.

213 Same plate. Before the title of the
book.

214 I. ROMNEY SC. T. UWINS DEL. *Line.*
Bust with wig: on pedestal in niche.
Below, masks and scales.

$2\frac{1}{4} \times 1\frac{9}{16}$.

On title-page of Suttaby, Evance & Fox's
edition of *Rasselas*, 1820.

215 ANONYMOUS. *Line.*
Bust with wig, in oval frame, draped
with garlands tied by ribbon. The

oval rests on a pedestal inscribed, *Dr Saml Johnson.*

$5 \times 3\frac{3}{8}$.

216 ANONYMOUS.

Stipple.

Head in oval medallion; without wig.
Ins: *S. Johnson.*

$1\frac{15}{16} \times 1\frac{5}{8}$.

217 ANONYMOUS.

Etching.

Similar head, on circular etched background.

$1\frac{9}{16} \times 1\frac{9}{16}$.

218 R. SANDS SCULP.

Line.

Similar head: on rectangular background of horizontal lines, in rectangular frame. At foot of frame, a tablet in outline, inscribed *Johnson.*
Ins: *Published by Vernor, Hood & Sharpe, Poultry, Jan'y 1, 1811.*

$4\frac{1}{16} \times 2\frac{3}{8}$.

From *Historic Gallery of Portraits*, 1807-11.
Vol. 7.

- 219 J. BASIRE SCULP. J. BACON STAT-
UARY. *Line.*

Full-length draped statue, standing on pedestal, with architectural background. Rectangular plate. Ins. above: *European Magazine*. Below: *Dr Johnson's Monument in St. Paul's Church. Publish'd by J. Sewell, Cornhill April 1; 1796.*

$7\frac{1}{2} \times 4.$

From the *European Magazine*.

- 220 Same plate. Proof before inscription, with *John Bacon Statuary*. *J. Basire sc.* scratched in the plate.

- 221 HEATH SC. *Line and Stipple.*

Same statue, in rectangular lined frame. Ins: *The Statue of Dr Johnson in St Paul's Cathedral. by the late John Bacon Esqr R.A. Published by Longman & Co June 10, 1805.*

$6\frac{5}{8} \times 3\frac{15}{16}.$

- 222 ANONYMOUS. *Line and Stipple.*

Same statue, with rectangular back-

BICENTENARY OF

ground of vertical lines. Ins: *Dr Johnson. London. Published by John Williams . . . January, 1826.*

$6\frac{3}{8} \times 3\frac{15}{16}$.

AMERICAN PORTRAITS

223 D EDWIN SC. *Stipple.*

Portrait in rectangle; figure of man seated at table. Ins: *Samuel Johnson. From the Original Picture in the Possession of James Boswell Esq. Boston Published by William Andrews & Lemuel Blake 1807.*

$4\frac{9}{16} \times 3\frac{9}{16}$.

Of the Reynolds, 1756, type. Stauffer, 792.

From Andrews and Blake's edition of Boswell's *Life*. Boston, 1807.

224 A. BOWEN SC. *Stipple.*

Similar portrait, with tablet below formed of vertical lines, inscribed, *Samuel Johnson.*

$5\frac{1}{2} \times 3\frac{3}{4}$.

Of the Reynolds, 1756, type. Stauffer, 213.

225 LENEY SC. *Stipple.*

Portrait in oval, surrounded by single line. Ins: *Dr Johnson. Boston Publish'd by West & Blake.*

$3\frac{1}{4} \times 2\frac{9}{16}$.

Of the Reynolds, 1773, type, reversed. Stauffer, 1793.

226 SCOLES SCULP. *Stipple.*

A copy of the preceding. Ins: *Dr Johnson. Published by W & J Disturnells Troy.*

$3\frac{1}{4} \times 2\frac{9}{16}$.

Of the Reynolds, 1773, type, reversed. Stauffer, 2788.

227 ENGRAVED BY P. MAVERICK. DRAWN BY W. H. BROWN. *Stipple.*

Portrait of Dr. Johnson reading, in oval surrounded by single line. Ins. *Dr Johnson. Pub. by W. Durell, 1809.*

$3\frac{1}{8} \times 2\frac{5}{8}$.

Of the Reynolds, 1778, type. Stauffer, 2214.

From Hastings's edition of Johnson's *Works*. Boston, 1809. It appears also in Durell's edition of Johnson's *Lives of the Poets*. New York, 1811.

BICENTENARY OF

- 228 G. FAIRMAN SCULPT. *Line.*

Portrait in rectangle, surrounded by double lines. Ins: *Samuel Johnson L.L.D.* (script).

$5\frac{1}{16} \times 4\frac{1}{8}$.

Of the Reynolds, 1773, type. Stauffer, 990.

- 229 Same plate. Proof on India paper, with further inscription, *Engraved for the first American edition of Johnson's Quarto Dictionary Published by M. Thomas. Philadelphia 1818. J. Porter Printer.*

From the *Dictionary*. Philadelphia, 1819.

- 230 ENGRAVED BY T. KELLY. *Stipple.*

Vignette portrait. Ins: *Samuel Johnson, L.L.D.* (script) *Published by Samuel Walker, Harlem Place, Washington Street Boston.*

$5\frac{1}{4} \times 4$.

Of the Reynolds, 1773, type. Stauffer, 1609.

- 231 T. KELLY SC. *Stipple.*

Portrait in rectangular ornamented

SAMUEL JOHNSON

frame, with comic and tragic masks at the upper corners.

$2\frac{3}{4} \times 1\frac{15}{16}$.

Of the Reynolds, 1773, type.

232 O. PELTON SC. *Line.*

Portrait in oval, with rectangular background of horizontal lines, forming the engraved title-page of *Rasselas*. Hartford, 1825.

$3\frac{1}{8} \times 2\frac{1}{8}$.

Of the Reynolds, 1778, type. Stauffer, 2505.

233 E. GALLAUDET SC. *Line and Stipple.*

Portrait in oval, surrounded by single line. Ins: *Opie pinxit. Saml Johnson, LL.D.*

$4\frac{5}{16} \times 3\frac{3}{8}$.

Of the Opie type.

234 ENGRAVED BY J. W. STEEL. *Line.*

Portrait in oval frame, within ornamented rectangular frame. On tablet below oval, *Saml Johnson, L.L.D.*

$3\frac{1}{4} \times 2\frac{1}{4}$.

Of the Opie type. Stauffer, 3010.

- 235 S. HILL. *Line.*
 Bust, in oval; on plate with oval portraits of Albert Dürer, Moncrif, Shakespeare, Sterne and S. Clarke.
 $1\frac{5}{8} \times 1\frac{1}{2}$ (full plate, $5\frac{1}{4} \times 3\frac{1}{2}$).
 Frontispiece of Lavater's *Essays on Physiognomy*. Boston, c. 1848.
 Stauffer, 1371.
- 236 ENG^D BY SARTAIN. *Mezzotint.*
 Full length, in walking costume, with upraised hand and staff. Ins: *Sam: Johnson* (in facsimile of autograph, at right of print) *Full length Portrait of Dr. Johnson the dress worn by him in his Journey to the Hebrides Boston, Gould, Kendall & Lincoln.*
 $6\frac{3}{4} \times 4\frac{5}{8}$.
 A copy of No. 197.
- 237 Same plate, with publisher's inscription erased.
- 238 ANONYMOUS. PAINTED BY ALONZO CHAPPEL. *Stipple.*
 Three-quarters length, seated beside

SAMUEL JOHNSON

table, with right hand resting on book, and holding a walking stick in left hand. Ins: *Sam: Johnson.* (in facsimile of autograph) *Likeness from a painting by Sir Joshua Reynolds Johnson, Wilson & Co., Publishers, New York. Entered according to act of Congress A.D. 1873 . . .*
 $7\frac{1}{2} \times 5\frac{1}{2}$.

Of the Reynolds, 1773, type.

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239 PORTRAIT OF JAMES BOSWELL.

Mezzotint.

Engraved by John Jones, after Sir Joshua Reynolds.

$13\frac{1}{4} \times 11$.

Smith, 8.

240 THE PROMENADE AT CARLISLE HOUSE.

Mezzotint.

Engraved by J. R. Smith.

11×15 .

Smith, 194, first state.

The figure of Dr. Johnson is supposed to be one of those seen through the open door.

SAMUEL JOHNSON

241 A LITERARY PARTY AT SIR JOSHUA
REYNOLDS'S. *Stipple.*

Engraved by D. George Thompson,
after James E. Doyle.

$15\frac{3}{4} \times 22.$



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